

Monte Cavo's Road of Triumph

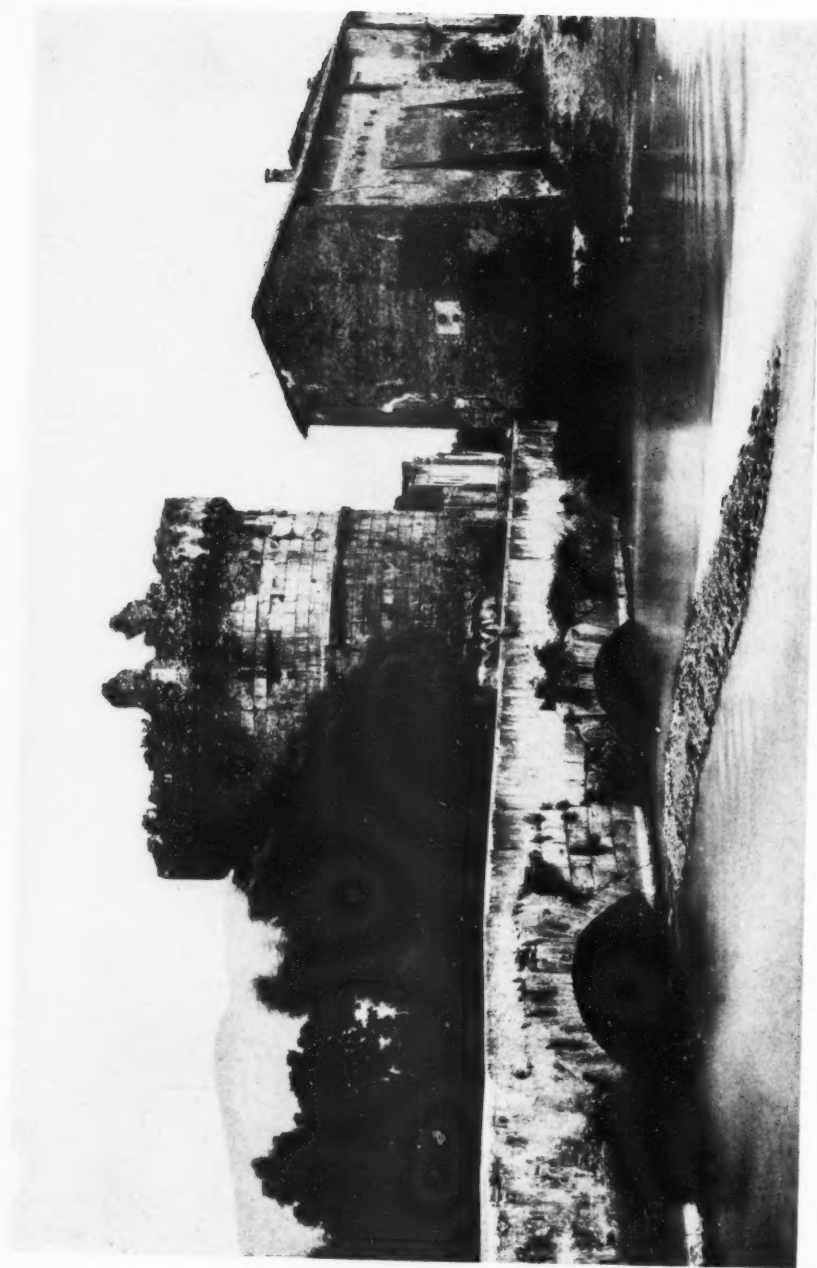
The Road of Triumph sees no conqueror now
Save Summer's sun that slays the buds of spring,
Or the victorious autumn winds that fling
A russet banner on the chestnut bough;
No pastured victim bleeds to pay the vow,
No festive altar smokes, no plaudits ring;
While unafraid the shepherd lad may bring
His flock to feed on Monte Cavo's brow.

O He who came with all the pomp of Rome
To smoothe this pavement with exultant tread
And shake the silence with applause breath;

No! foxes use your highway to their home.
The dust of ages drifts across your head,
And all your choruses are stopped in death.

George Meason Whicher.

[The Road of Triumph leads up to the Summit of Monte Cavo in the Alban Mountains—an imposing feature of the Roman Campagna. See fig. 1 and pp. 39, 40.]



Anderson.

THE ROMAN CAMPAGNA. THE TOMB OF M. PLAUTIUS WHERE THE ROAD TO TIVOLI CROSSES THE ANIO RIVER.

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Photograph by the Author.

ROCCA DI PAPA.

THE ROMAN CAMPAGNA

RALPH VAN DEMAN MAGOFFIN

The Roman Campagna, speaking strictly from the modern point of view, is the low land about Rome which reaches to the sea on the west, to the Sabatine hills and Mt. Soracte on the north, to the Sabine hills on the east, and to the Volscian mountains on the south. A circle with a fifteen-mile radius, having Rome in its center, would embrace it all except on the south, where the upper part of the Liris valley and of the Pontine marsh on either side of the Volscians should be included. Not many thousand years ago this campagna was a gulf or bay of the Mediterranean, and it consists of the deposit which centuries of rain brought

down from the mountains, and spread out on the bed of the gulf, like a gradual fill. Then volcanic eruptions in the north and south not only threw up the Sabatine range of hills and the double concentric circle of the Alban hills, but also showered twenty to thirty feet of volcanic ashes over this region. The sea retreated before this newly made land, which must have been fairly level except for occasional hummocks and hills where swirls of wind had caused the ashes to fall in heaps. But the Tiber river at once began to plow its way to the sea through the middle of this new land, and hundreds of rivulets from springs and mountain lakes



FIG. 1. THE MAGNIFICENT RUINS OF THE CLAUDIAN AQUEDUCT. IN THE BACKGROUND ARE THE ALBAN HILLS, WITH MONS
ALBANUS (OR MONTE CAVO) AT THE RIGHT.

Anderson.

slowly furrowed its flat surface into the gashed and undulating expanse which it shows at the present time. One-third of the Campagna, that part which lies north of the Tiber, although belonging

Latium, to which we give our attention in this paper.

Rome is of course the best place from which to make short tours into the Campagna. There are three such trips, each



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FIG. 2. ONE OF THE LONELY SENTINELS OF THE CAMPAGNA.

geographically to the rest, in early times was politically attached to Etruria. That is why, when the Roman Campagna is mentioned, we still think of that land which lies east and south of the Tiber. This corresponds in general to ancient

of which can be covered in a not too brisk walk of half a day. One may go north from the city along the Via Flaminia and walk up the Tiber valley to the Anio, the tributary that comes down from the mountains past Tivoli. Then

he should climb the hill as near as is allowed to the modern fort which occupies the site of the ancient Antemnae, and get the view of plain and Tiber valley to the arc of mountains that sweep round the horizon. He may return to Rome by the famous old Via Salaria. Or one may stroll out with the Sunday afternoon crowd from the Porta Pia

did tomb of Cecilia Metella. From any point along the Appian way beyond this tomb, for the ancient Roman road runs high here along the top of a ridge of lava which ran down from the Alban hills a millenium or more before our era, one gets a view that is never forgotten. To the west is a sweep of level brown waste, interspersed with clumps of green,



Photograph by the author.

FIG. 3. ANCIENT OLIVES ON THE LOWER SLOPES OF THE SABINE MOUNTAINS.

along the Via Nomentana, and visit the Monte Sacro, the place to which the plebeians seceded some twenty-five hundred years ago and where they threatened to found a new Rome. Or one may take the most popular walk of all out along the "queen of roads," the Via Appia, past the church of Quo Vadis, and the catacombs of St. Callixtus, to the splen-

did tomb of Cecilia Metella. From any point along the Appian way beyond this tomb, for the ancient Roman road runs high here along the top of a ridge of lava which ran down from the Alban hills a millenium or more before our era, one gets a view that is never forgotten. To the west is a sweep of level brown waste, interspersed with clumps of green,

many towns that cap the hilltops or nestle in their whiteness against the purple slopes of the mountains, below which spread the groves of olive trees mantling the lower background (fig. 3) with their strange green beauty. But it is the view to the south that beckons one to immediate acquaintance. The line of the Appian way which runs up into the hills and disappears below the dome of Castel Gandolfo, the bold terraced front of Frascati beyond which runs the long line of the Tus-

of Castrimoenium, and where now stands the more modern town of Marino. This was long a town belonging to the Colonna, and was the home of Marc Antonio Colonna who won the battle of Lepanto against the Turks in 1571. Below the town there is part of a mediaeval bridge that spanned the valley, one ivy covered tower of which still stands in picturesque dilapidation (fig. 4). Somewhere up this Ferentina valley, in times when Rome was only one of a league of thirty cities, the



Photograph by the author.

FIG. 4. MEDIAEVAL BRIDGE TOWER IN THE FERENTINA VALLEY.

culum ridge, the dark valley up which goes the Via Latina, the vine covered slopes that carry the eye on up through the town of Rocca di Papa to the tree covered summit of the dominant Monte Cavo, all invite the beholder to share their secrets.

A splendid approach to the Alban hills is up the Ferentina valley past the quarries of peperino—a breccia building stone of volcanic origin—below the steep rock on which was situated the ancient town

delegates of the Latin league used to meet. No better place could have been found than in a sort of natural amphitheatre the back of which is formed by part of the eastern bank of the Alban lake. From the ridge along the lake one can look across the garden and monastery of Palazzuola, built in part over an ancient reservoir which some say belonged to Alba Longa, over the dark motionless surface of the deep lying lake, over Castel Gandolfo (fig. 5) and far away to the

silver line of the sea. When one turns to look the other way there is just as fine a view. Monte Cavo towers to the right, the Tusculum ridge fills the background directly in front, and off to the left the eye is carried beyond Frascati over the Campagna to the distant Sabines. But the central foreground is filled by the town of Rocca di Papa, which clambers in attractive disorder up the steep side of a detached part of the Alban mount.

which covers such an extent of ground below the city and from which there is so fine a view towards Rome. But the most instructive and entertaining trip of all is to take an early train out past the Alban hills to the station in the valley nearest to the modern town of Palestrina, the ancient Praeneste.

From the Via Casilina, some three miles from the town, Palestrina looks like a white spot against its mountain, Monte



Photograph by the author.

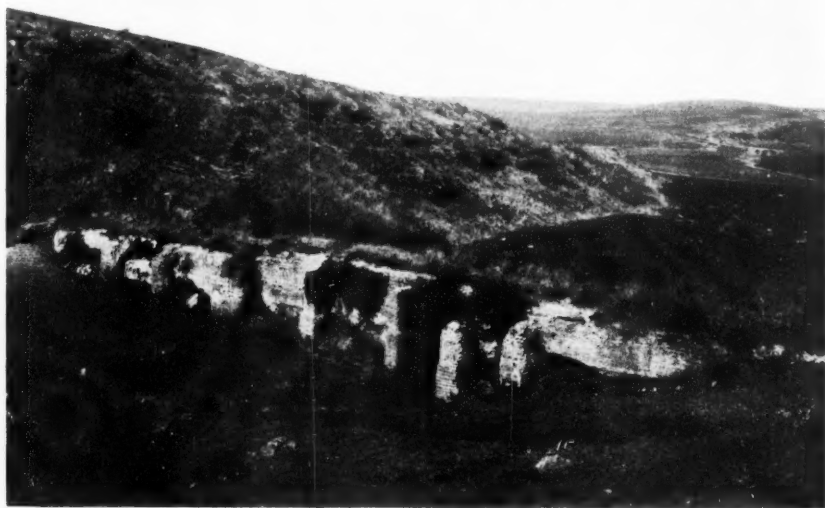
FIG. 5. THE MONASTERY GARDEN OF PALAZZUOLA AND THE ALBAN LAKE.

It is difficult to decide which of the many longer trips from Rome lend themselves best to illustration. One may now go in the trolley to visit Ostia, which has been called of late the second Pompeii and see Rome's river port. One should never fail to take the trip by train or by motor to Tivoli, not only for the ride through the Campagna, and for the town itself, but also to visit the ruins of the magnificent villa of Hadrian

Glicestro, insignificant almost against its background of bare precipitous hills. But one remembers that there was located the famous temple of the goddess Fortuna, a spot in Italy as famed as Delphi in Greece. As one draws nearer, the size and location of the place begin to have their effect. But when one climbs up through the town on up to the summit of the mountain where the ancient citadel stood, and from there

looks out over the finest view that central Italy affords, then one understands why Rome was so long jealous of Praeneste, and why Praeneste held so prominent a place in Latin affairs. Behind to the east, beyond the lower Sabines, rise the Apennines, to the south runs the Liris valley towards Capua and Naples, before one are the Volscian mountains and

imagination. The Campagna spreads out lavishly before one its mysterious beauty. The dome of St. Peter's twenty-five miles away gives the location of Rome, and the height of Soraete and the mountains above Lago di Bracciano, forty miles away, show the northern boundary line of the Campagna. Then looking more closely at the near-by plain,



Photograph by the author.

FIG. 6. SIX MILES BELOW PALESTRINA TOWARD ROME THE CLAUDIAN AND ANIO NOVUS AQUEDUCTS SIDE BY SIDE BRIDGE THE VALLEYS AND TUNNEL THE RIDGES.

the Alban hills, with a valley between them that gives a view of the sea. Just below one the mountain dips steeply to the plain, and the descending Cyclopean walls broken by an occasional mediaeval tower gate make stronger the realization of the town's impregnability to attack. But it is the view below and beyond the town to the right that carries away the

one sees that a series of ridges radiates from Monte Clicastro like the spread out fingers of one's two hands laid flat and close together. Out at the end of several of these long fingers of lava or tufa, hard enough to resist the torrents which rushed down from the mountains into the plain, are little towns, which do not rise above the general level of the

Campagna, but which, when seen from below the end of the ridge, show the natural strength of their positions. Further down in the Campagna near Rome can be seen, as is the case in fig. 6 where the two aqueducts, the Claudia and the Anio Novus, run side by side, bridging the valley and tunneling the

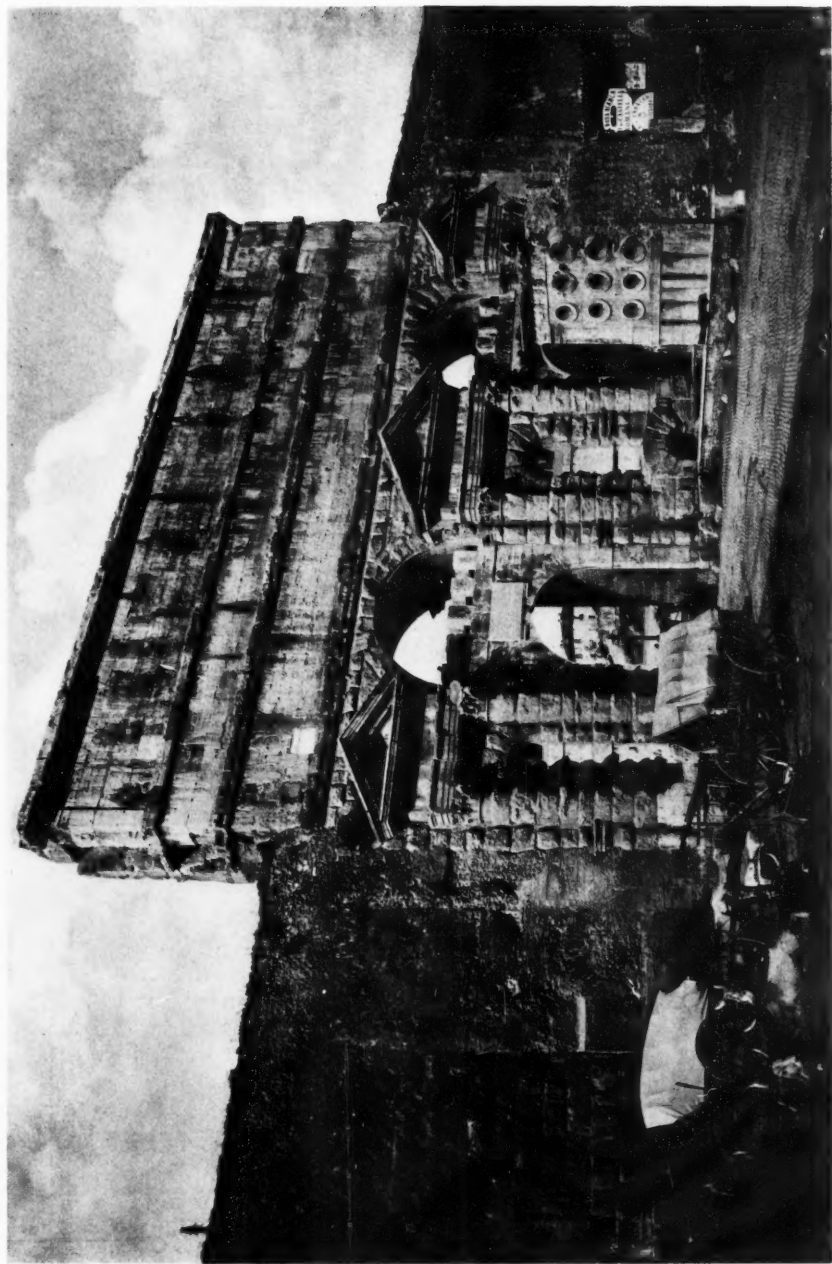


Photograph by the author.

FIG. 7. A MEMBER OF THE AMERICAN SCHOOL OF CLASSICAL STUDIES IN ROME IS STANDING UPON THE DEPOSIT IN THE CHANNEL OF THE UPPER AQUEDUCT, THE ANIO NOVUS.

feature of the landscape is the aqueducts. But up among these parallel ridges these same aqueducts are sometimes very hard to find. Occasionally, when the level happens to be right, one

ridges. These two particular aqueducts are not to be found on the further side of the ridge shown in the photograph, but dip below the surface of the ground and do not again appear until seven



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FIG. 8. PORTA PRAENESTINA, OR PORTA MAGGIORE. THE DOUBLE GATE IS NOTHING MORE THAN TWO ARCHES OF THE SERIES WHICH CARRIED THREE AQUEDUCTS INTO ROME.



FIG. 1. THE PONT DU GARD. [FROM UP STREAM, LEFT BANK.]

miles away, where below Frascati they emerge and mounting one above the other run upon a single row of arches into Rome. The Claudian aqueduct was built of stone, and its specus or channel is about five feet in height. The upper aqueduct, the Anio Novus, was built of faced concrete, and the greater part of it has been broken down. Fig. 7 shows clearly the channel of the lower aqueduct, its cap stone, and the filling between it and the floor of the upper channel. The ten or twelve inches of material above the floor of the upper specus is the deposit of limestone which the water left as it ran its course into the city.

After a visit to Praeneste there is no better way to return to Rome than to take all day and walk. One comes along the Via Praenestina, and treads long miles of that splendid lava road which now no one but the shepherd or the archaeologist ever sees. Hour after hour the silence of the Campagna makes

more vivid the mind's picture of the Roman legion, the praetor's staff, or the imperial messengers, who hurried centuries ago along the road. The steep and frequent grades teach that the Campagna, although it appears level, is the most unlevel tract of land through which one ever walked. The bare waste of country by its very dreariness brings to mind the times before the Second Punic War, when all the land was dotted with farms and under cultivation. And if, when after leaving the site of ancient Cabii, one will cut across country to the Claudian aqueduct and follow its increasingly higher and more majestic arches, and then go along the stretch of city wall which the Marcian aqueduct with its filled in arches has furnished, until he comes to the Baker's tomb outside the great double gate of Porta Maggiore, he can enter Rome with the certainty that the Roman Campagna will never again be a stranger to his waking thoughts.

The Johns Hopkins University.

THE PONT DU GARD

FRANK BIGELOW TARBELL

The traveler in the countries around the Mediterranean sees in many places lines of lofty arches, now generally broken and useless, but serving once to carry water to cities of the ancient Roman Empire. The most familiar examples of this class of monuments are those near Rome itself, but there are others equally notable in Spain and Gaul, Algiers and Turkey. Among them all there is none more imposing than one in Southern France known as the Pont du Gard. This crosses the valley of the river Gard or Gardon about eight miles northeast of Nîmes. The mas-

sive masonry, in which some of the stone blocks are ten feet long, the great span of the arches, and the loftiness of the three-storied structure combine to produce a profound impression of grandeur.

Magnificent though this monument is, its designer probably thought little about aesthetic effect. This lonely valley was no place for a show-piece. The structure which so compels our admiration was planned in subordination to engineering requirements. The engineer's task was to lay out the entire course of an aqueduct which was to bring water to the flourishing Roman

colony of Nemausus, now Nîmes, from springs ten miles away. It was a matter of common knowledge then, as now, that water "seeks its level," and Roman engineers occasionally carried water across a valley in a U-shaped pipe or "inverted siphon." This was done, for example, at Lyons. But the method was expensive, as cast iron was not known and there was therefore no cheap material, capable of withstanding great pressure, available for a water-pipe. Consequently the usual practice was to lay out the course of a conduit in such a way as to secure a slight, continuous fall from start to finish. That was the method followed in the present instance. Naturally the conduit could not follow a straight line, but had to wind about according to the lie of the land. In part it could be constructed along the surface of the ground. But here and there hills had to be tunneled, and here and there valleys had to be bridged by means of arches. The most formidable valley encountered by the aqueduct under consideration was that of the river Vardo, the modern Gardon. The Pont du Gard is a structure for carrying across this valley at the requisite height a section of a long aqueduct.

From the practical point of view, then, the important thing is the water-channel, which runs above the uppermost tier of arches. The walls of this channel, unlike the masonry below, are constructed of concrete of the usual Roman sort (i. e., broken stones and mortar), with an outer facing of small, rectangular stones. On the inside the channel is lined with a water-proof cement, some three inches thick, more or less. The clear width of the channel was originally more than four feet, but this width was gradually narrowed by an accumulation of carbonate of lime

deposited by the water upon the walls. The deposit varies from six inches to a foot in thickness, and is so hard that it might be used, and is said to have been used, for building stone. As for the height of the channel, an ordinary man may without stooping walk through it beneath the horizontal covering-stones. To judge by the limestone deposit, the channel was not nearly filled with water, but, even so, it must have carried a copious stream. Anything like an exact estimate of the volume of water delivered at Nîmes is out of the question.

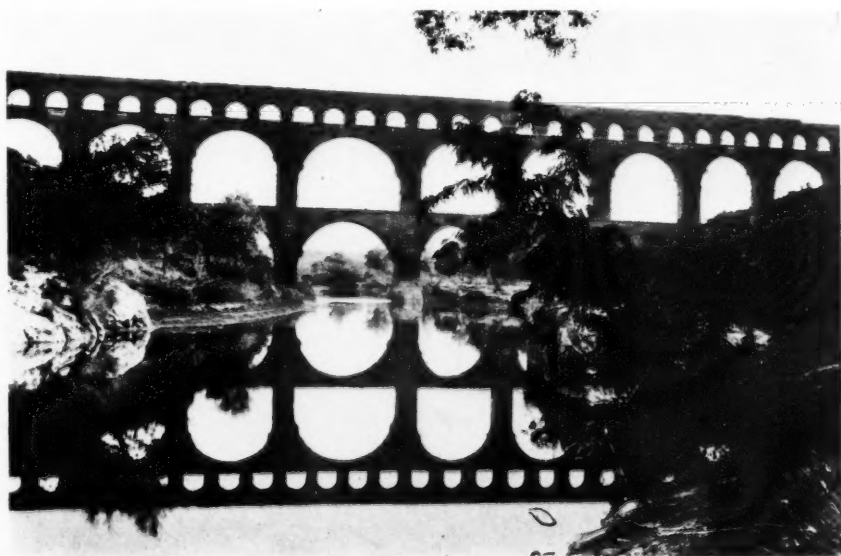
The Pont du Gard exhibits some remarkable features of design. The arches of the lowest story, and likewise of the second, are of three different widths, and the widest arch is not in the middle. Why is this? A little study of the site reveals the answer. The architect was not destitute of regard for symmetry but he has subordinated this to practical considerations. The channel within which the river ordinarily flows determines the width (78 feet) of the principal arch. Another fixed point is given by the right or southern bank of the wider channel over which the river spreads in seasons of flood. If a pier is set there, the space between it and the principal arch is most conveniently bridged by three arches, each having a span of 62 feet. For the southernmost arch of the lowest story a span of 50 feet is determined by the rising ground. The second story corresponds in the width of its arches with the lowest story, so far as the latter goes, but has to be extended in each direction. And here the architect shows his feeling for symmetry, for, though not constrained so to do, he has placed on the left of the widest arch three of uniform span, to match the three on the right.

Again, as the arches all have the semi-circular form usual in Roman work and as the crowns of those on the same story must be at a uniform or nearly uniform level, it follows that the piers from which they spring must be carried up to unequal heights. This fact is clearly marked by the impost mouldings, the cornice-like projections at the top of the piers. Finally, an interesting little adjustment may be observed in the uppermost story. The arches there are of uniform width, and at first glance one would say that the short piers were set without regard to the structure below. On closer examination, however, it is apparent that, except at one point—viz., at the left of the widest arch—a pier of the third story comes over the middle of a pier of the second story. In order to make this possible above the 50-foot arches the piers of the third story are there made a little narrower than elsewhere. Thus in all

parts of the Pont du Gard we discover an unflinching acceptance of the design imposed or suggested by the configuration of the valley, but with such degree of symmetry as could be secured without sacrifice.

About the architect himself we know nothing. He may have been the engineer who laid out the general course of the aqueduct; at all events, his work was subordinate to that of the engineer. Even his date cannot be fixed with precision. The conjecture, often advanced as a certainty, that the project for this aqueduct was initiated by Marcus Agrippa on the occasion of his visit to Gaul in 19 B.C., is possible enough, but is not supported by any direct evidence. In any case, the costs of construction were probably borne in large part or entirely by the community benefited.

The University of Chicago.



Photograph by R. V. D. Magoffin.

FIG. 2. THE PONT DU GARD. [FROM UP STREAM, RIGHT BANK.]

THE ALBERTINA—VIENNA'S REPOSITORY OF PRICELESS TREASURES

ANNA LOUISE WANGEMAN

When in the month of December, 1913, Archduke Frederick, reputed to be the wealthiest member of the House of Hapsburg, formally announced his intention of erecting for the treasures of the Albertina a museum to be presented to the city of Vienna, a chorus of rejoicing went up from all the lovers of art, not only of Austria, but of the entire world. A handsome and much-needed Christmas gift it was that was laid at the feet of the beautiful Austrian capital, all the more important because up to the present day the initiated only have caught glimpses of these gems of graphic art in their present abode, while the laity passed by the un-

interesting looking monastery of the Augustines with only a hazy idea—if indeed any at all—of what unbounded wealth lay heaped up in hundreds of portfolios behind those sombre walls.

The present day visitor to Vienna in seeking admission to the Albertina (fig. 1), finds that he must ascend a bastion called the Albrechtsrampe, upon which is built the palace of Archduke Frederick. Upon entering the court of this residence, the ducal porter directs you to a certain door at the rear that leads to a narrow, somewhat mysterious looking, stairway.

Arriving on the second floor you find you have entered the adjoining building of the Augustine monastery, with its low ceilings and small windows. These primitive, rather uninviting quarters, reminding you of a long dormitory, have housed this collection of invaluable drawings, engravings and etchings of the world's greatest artists for more than forty years.

Scholars, connoisseurs and students have sat here pouring over these intimate products of master hands. Only the true lover of the graphic arts knows the thrill of handling a pencil or pen-and-ink drawing done by a Rembrandt, a Rubens, a Raphael, or a Michel Angelo.

For it is in just such work as this that an artist reveals what ideas have taken flight nurtured by the tender fancies of his soul or hidden in the secret recesses of his heart. At a picture gallery the masters are on dress-parade—if one may call it so—but when you come to examine their sketches, you feel as if you had been allowed a glimpse behind the scenes. In their graphic productions, great artists reveal to you their mode of work. The many corrections in a Rembrandt pencil or pen drawing, for instance, show not only his style of line, but also, how



FIG. 1. PALACE OF ARCHDUKE FREDERICK, VIENNA.

much he must have thought about and around his subject until he got it into shape; it is like a characteristic handwriting. The artists' whimsical imperfections, their apparent feeling the way, their jovial fancies and many caprices seem like personal remarks written in the margins of their chef d'oeuvres. It is this delightfully intimate art that brings the great artists nearer to us and helps us to appreciate more clearly the foundations upon which their masterpieces have been built. It has often been said that it is far more difficult to prove the genuineness of a drawing than that of a painting.

The collecting of graphic productions has been a favorite occupation of art lovers ever since the second half of the sixteenth century, when it was much in vogue at the Court of Rome. Naturally enough from this time

on, date the first attempts at falsifying sketches and prints, and even at that remote period connoisseurs were obliged to be on their guard. One of the most ardent collectors in the art-world of his time, was Duke Albert of Saxony and Teschen (fig. 2) who laid the foundation of this famous collection in Vienna, which was named for

him. Duke Albert was the son of Frederick August, Elector of Saxony, and during the Seven Years' War is said to have served with honors in the Imperial Army. Handsome in appearance and exquisite in manner, he made his bow at Court in Vienna, quickly gaining favor in the eyes of the shrewd Empress Maria Theresa. In 1766, at twenty-eight years of age, this

charming prince married Marie Christine, the eldest (fig. 3) and favorite daughter of the Empress. It was an ideal marriage even for those days, when marriages at court were made by arrangement of the heads of State, rather than by personal preference of the contracting parties.

Marie Christine shared her young husband's tastes. Together they traveled through Italy, stopping for a sojourn in Rome—the old romantic Rome of the eighteenth cen-



FIG. 2. DUKE ALBERT OF SAXONY AND TESCHEN.
COPIED FROM AN ENGRAVING AT THE
ALBERTINA.

tury—receiving statesmen, scientists and artists at their soirées at the Villa Albania. Later, in Naples and Pompeii, the king invited Duke Albert to study and examine his collections whenever he chose. But it was not until this interesting couple reached Venice that Albert began to collect the first beginnings of the present collection. A few



FIG. 3. PRINCESS MARIA CHRISTINA.

contemporary engravings, then in his Venice, with a commission to collect old possession, seem to have awakened a desire in him to own more. In 1774 he the Archduke himself chanced upon a charged Count Jacques Durazzo, then in very comprehensive series of engravings

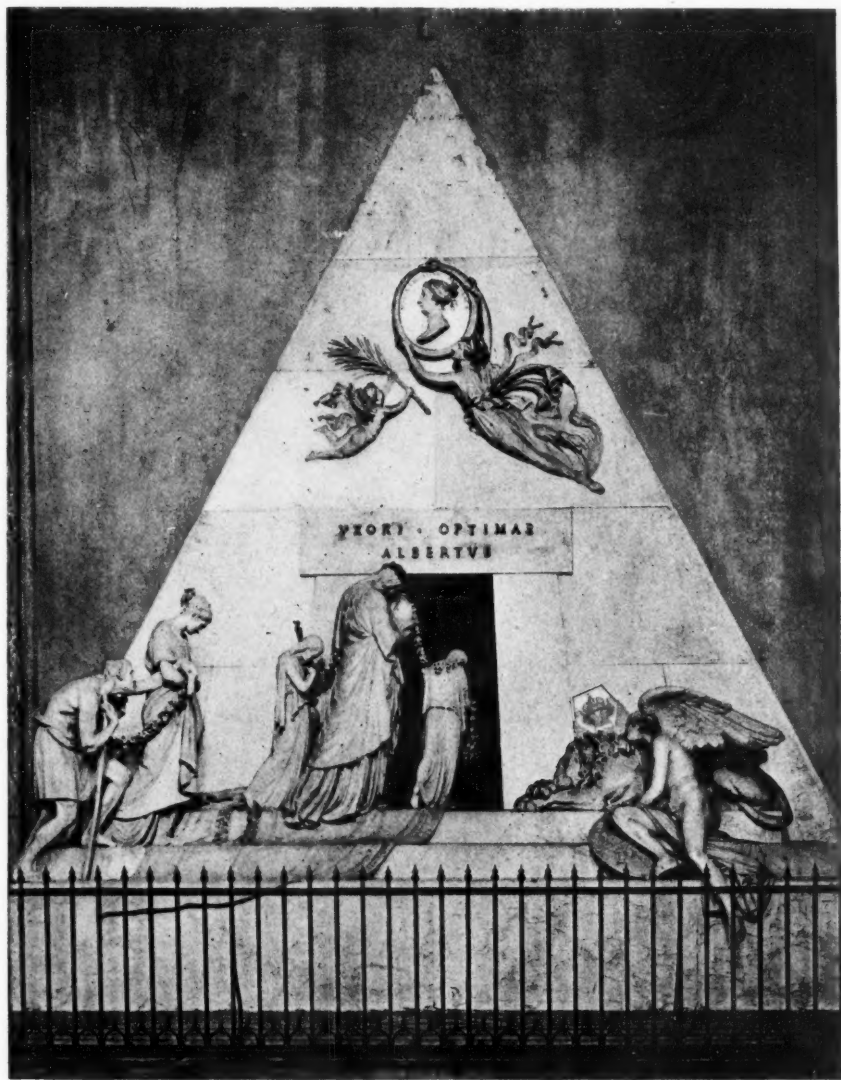


FIG. 4. CANOVA'S TOMB OF MARIA CHRISTINA IN THE CHURCH OF ST. AUGUSTINE, VIENNA.

of all the Italian schools and purchased them. A decided change occurred in Duke Albert's life when, in 1780, he was appointed Governor of the Netherlands. For ten years he and Marie Christine lived in Brussels. From this period dates the foundation of his collection of Flemish and Dutch drawings, engravings and etchings, that of the Albertina of today being, of its kind, second only to the collection of graphic arts in Amsterdam. These together with the famous Dürer prints and drawings are the boast of the Albertina and have for years attracted scholars and students from all quarters of the art world.

During this sojourn in Northern Europe, Albert visited Paris, and later took a long journey through Germany. The varied fortunes of war and subsequent changes in politics must have been rather distasteful to him in his position of Governor, for in spite of Albert's record for distinguished service in the Seven Years' War, it is hard to believe that he was ever much of a soldier at heart. He was a thinker rather than a man of action and it is easy to imagine him seeking solace in books when political issues in affairs of state were most distressing. His return to Vienna in 1794 found him homeless until, in the following year the Emperor gave him the palace on the Albrechtsrampe. A severe blow to Duke Albert, worse to him than any disaster in the affairs of state, was the news of the wreck of a ship which in 1792 was enroute with a large part of his magnificent collection from Belgium to Hamburg. His friends in the Netherlands did what they could to help him replace the treasures lost at sea, including fine porcelains, statues, reliefs, Boul-furniture, and books and copper plates, but much that was priceless was gone forever. In the

following year, his devoted wife made him a present of a part of Prince Charles de Ligne's collection. The unsettled conditions in Europe at this time forced many wealthy connoisseurs to dispose of their collections under the hammer, and these sales were taken advantage of by the ducal couple. Once more settled in Vienna, Archduke Albert and Marie Christine established a small art-world of their own, and their palace was soon the mecca of well-known scholars and art patrons. During the last twenty-six years of his life, Albert personally superintended the classifying and arranging of his treasures, frequently conferring with the celebrated Adam Bartsch, the great authority on engravings and prints.

In 1798 Marie Christine died, much lamented by all who had come under the spell of her beauty and charming personality. Her remains were buried in the Church of St. Augustine, directly adjoining the monastery. There the Duke ordered Canova to erect a tomb which is to this day visited by all travelers to Vienna (fig. 4). This tomb is of white marble, pyramidal in shape. On its façade a medallion with a relief of Marie Christine's head en profile is held aloft by an angel, while below this is the apparently open entrance to the tomb. A procession of beautiful allegorical figures, typifying Marie Christine's many deeds of charity, seem to be following her to the grave. These figures have been much admired for their fine modeling and graceful draperies.

The Archduke survived his wife for almost a quarter of a century, and never failed to devote several hours daily to his collection. The records show that he spent over 1,265,000 guilders, or about \$490,000, a fabulous sum in those days, on his collection, and consequently exposed

himself to the severe criticism of the people. Vienna was in a state of constant political uneasiness until 1813, and men's minds were so absorbed in affairs of state that they had little sympathy for the idealist. The story goes that one evening the old Duke was found sitting before an open grate fire, using the tongs in burning up old accounts. Upon being asked why he was doing this, he replied that he would show *them*, meaning his critics, that his expenditures were none of their affairs. In reality, Albert's great wealth was not impaired by these extravagances. As a matter of fact, he built a system of water works for the city, showing his public spirit.

Every succeeding year found this passionate old collector more of a recluse, and in 1822 he passed away. Being left childless, he had decided before his death to appoint as his heir Archduke Charles, who, though he was a war lord, appreciated the wonderful collection left him. It is said he made great sacrifices in order to maintain and enlarge the Albertina, in memory of its founder and for the advancement of the fine arts. Besides, he ordered that this collection be opened to the public. After his death, the Albertina passed into the hands of Archduke Al-

brecht and from him descended to Archduke Frederick (fig. 5). Since the year 1873, the Albertina has been in its present shape. There are forty-four cabinets containing the many rectangular box-shaped portfolios in which the sketches, engravings and etchings are stored. Among them are 140 genuine samples of Dürer's work alone. These, as well as other originals have been copied, and are

at the disposal of the general public, while of recent years only scholars and art-students have been allowed to handle the originals. In the course of time the fine old library has been added to until there are now over 40,000 volumes at the Albertina, some of them rare incunabula.

To those who have been frequent visitors at the Albertina in its present quarters it may be a matter of regret to hear that the old Augustine monastery is to be

torn down. Leaving reasons of sentiment and association aside, however, it is a matter of rejoicing that the farsighted Archduke Frederick intends putting up a modern building which will not only make the collection more accessible to the public, but will place the treasures of the Albertina in a museum worthy of its international importance.

New York.

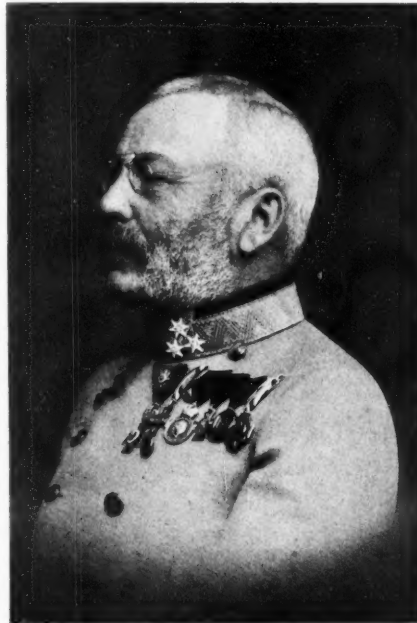


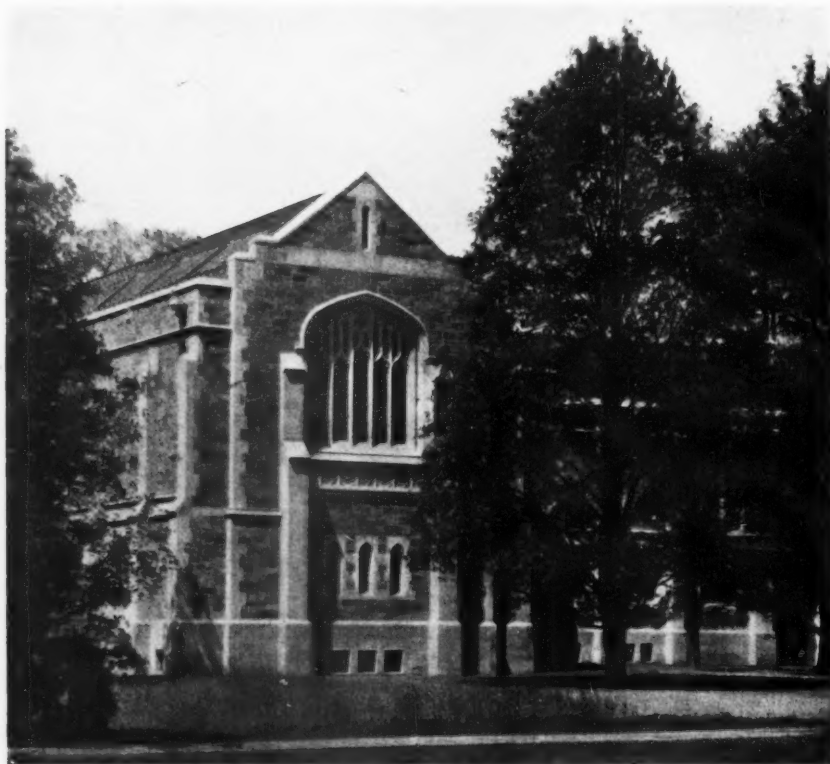
FIG. 5. ARCHDUKE FREDERIC OF AUSTRIA.

TAYLOR HALL: THE NEW ART BUILDING AT VASSAR COLLEGE

ELIZABETH HAZELTON HAIGHT

Founder's Day at Vassar College was marked this year by a notable event, for on May 7, Taylor Hall, the new art building, was formally dedicated and opened. This rarely beautiful col-

Dr. James Monroe Taylor, President Emeritus of Vassar. The hall is warm in coloring from its combination of soft brown granite and Indiana limestone; is satisfying as well

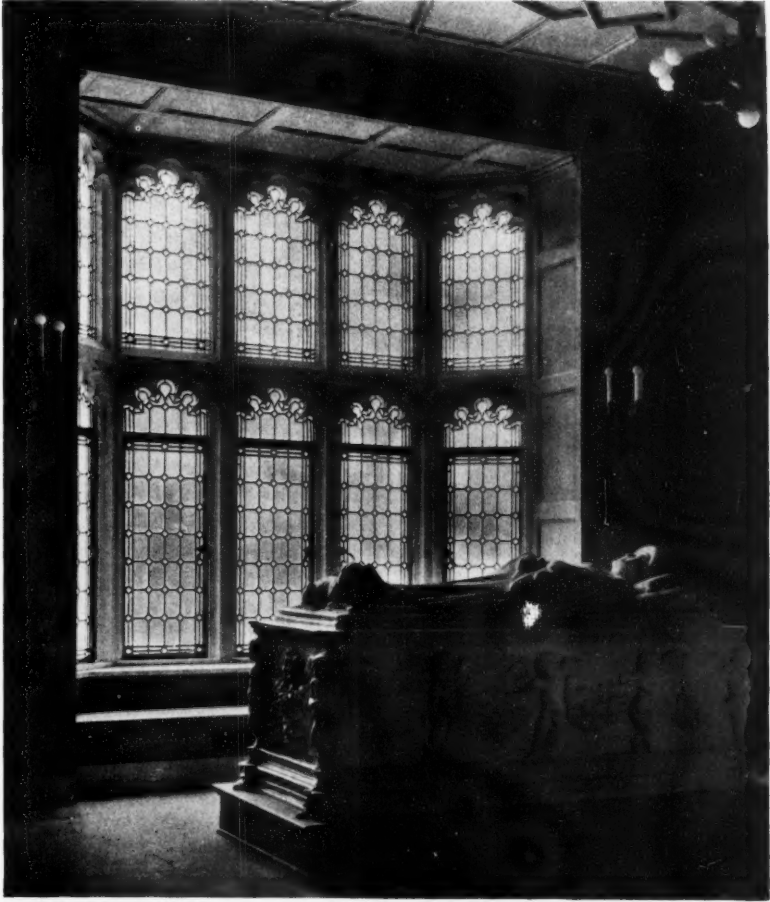


Photograph by George B. Shattuck.

[FIG. 1. TAYLOR HALL AT VASSAR COLLEGE. THE SOUTH WING.]

legiate Gothic building is the gift of Mr. and Mrs. Charles M. Pratt of Brooklyn and commemorates the distinguished work for liberal education carried on for twenty-seven years by in the beautiful lines of the tall entrance-tower and the long southern wing. And the eye is detained constantly by the fine decorative sculpture: the figures of artists, the mocking gargoyles, the

seals of nations, Athens' owl and Rome's wolf on either side of the great entrance gate. Within, restful harmony is the impression produced by the ash-brown picture galleries, the marble floors, the leaded windows, the varied panelling of the ceilings. One delightful feature for educational work is the great lecture

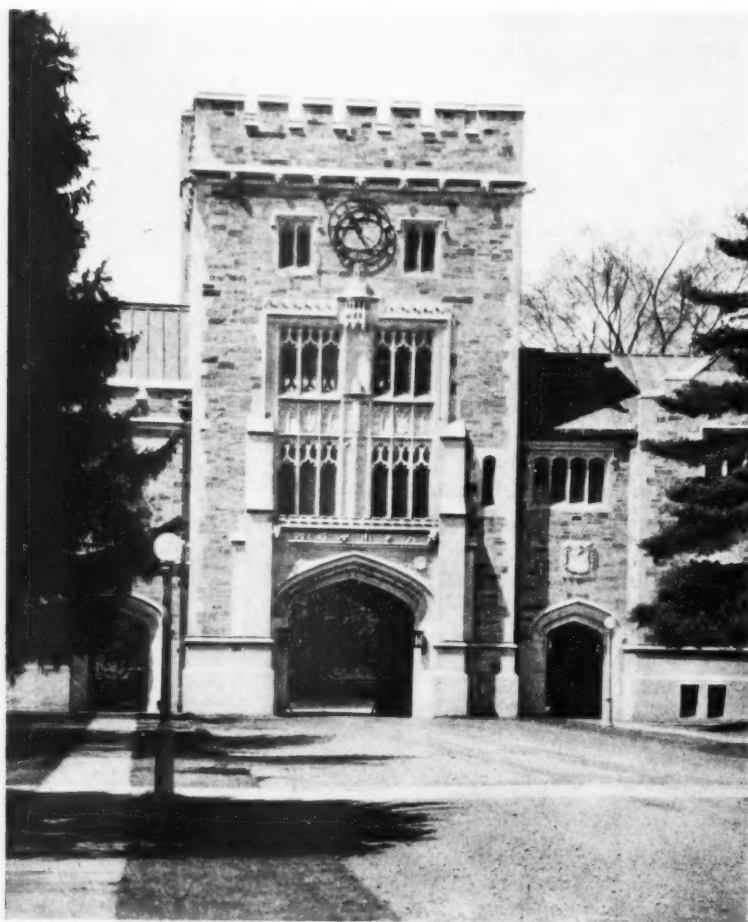


Photograph by George B. Shattuck.

FIG. 2. THE CENTRAL HALL OF TAYLOR HALL, VASSAR COLLEGE.

woodwork, the soft neutral browns of room with its slanting floor, lantern, the rough walls in the halls of casts, easily darkened windows, and seats the dull gold Japanese grass-cloth, and equipped with tiny electric lights for the silk tapestry on the walls of the note-taking. Mr. and Mrs. Pratt in

giving their personal attention to the exhibitions of paintings representing finish of every detail in the building contemporary American work and of helped perfect their beautiful gift. engravings by Nanteuil and Timothy



Photograph by George B. Shattuck.

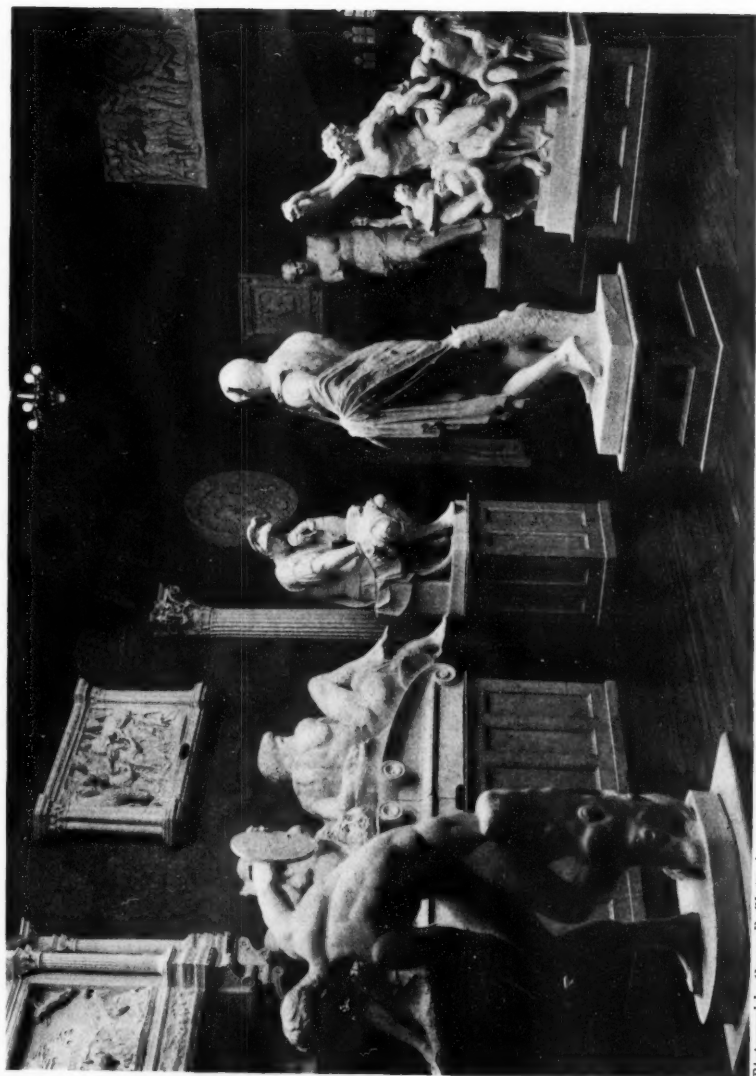
FIG. 3. THE ENTRANCE TOWER OF TAYLOR HALL, VASSAR COLLEGE.

The ceremonics of dedication were marked by speeches by Mr. Collens representing the architects (Allen and Collens of Boston), Mr. Pratt, President MacCracken and Dr. Taylor; by loan Cole; and by a reception in the large picture gallery. The lasting joy of the building for Vassar College cannot be estimated.

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Photograph by George B. Slatnick.

FIG. 4. THE HALL OF CASTS. TAYLOR HALL, VASSAR COLLEGE.



VIRGIN AND CHILD BY BERNARDINO LUINI.

LESSER KNOWN MASTERPIECES OF ITALIAN PAINTING

III. THE VIRGIN AND CHILD BY BERNARDINO LUINI, IN THE LAYARD COLLECTION, VENICE

SIR HENRY LAYARD, excavator of Ninevah, later lived in Venice, collecting there a hundred or more notable pictures of the Italian school. He died in 1894. His will provided that these pictures, upon the death of his wife, should go to the National Gallery, in London. At the death of Lady Layard, some two years ago, a dispute arose over the matter between the Italian and English governments. The exportation, from Italy, of really important works of art, had been prohibited by law, and the law was invoked in this instance. On the other hand, the claim was made that the pictures had all been purchased by a British subject, prior to the passage of the law. Pending the issue, the pictures are deposited in the store room of the Museo Civico, in Venice. Judged from previous cases, we may expect to see a couple of masterpieces, like the two by Gentile Bellini, presented to the Italian government and the rest sent to England.

Our illustration shows one of the most charming of the Layard pictures, a

"Madonna" by Luini. Suave and pleasing, it is, like all of Luini's works, strong in its appeal to the eye of the average beholder. As representing that type of picture, it finds a place here, though the belief must be expressed that the very quality of readily pleasing wears off on acquaintance and is, in essence, a defect, rather than a virtue. John Ruskin would object to this, in its application to Luini, whom he rated far too high.

Bernardino Luini was one of the leading masters of the School of Milan. Born about 1475, at Luino, on Lago Maggiore, he was probably a pupil of Borgagnone and came under the influence of that very remarkable painter, Bramantino. Details of his early life are missing. As did all his local contemporaries, he fell under the sway of Leonardo and became confirmed in seeking sweetness rather than strength. Luini died about 1532. A number of his many works have found their way to America.

DAN FELLOWS PLATT.

A Great Temple Discovered in Ancient Memphis

The University of Pennsylvania has recently announced the discovery of a great temple at Memphis, which may prove to be the temple minutely described by Herodotus, and if so one of the most important archaeological finds in the excavations of ancient Egypt. The temple was uncovered as a result of the explorations carried on during the past year by the Eckley B. Coxe, Jr., Expedition, under the direction of Dr. Clarence Fisher, Curator of the Egyptian section of the University Museum. A great hall of

columns has been unearthed, and enough survives, it is said, to show that the structure was of extraordinary grandeur and magnificence. The evidence thus far gathered leads Egyptologists to attribute it to the period of Seti I or Rameses II, both of whom may have had a hand in the building of the completed temple. Numerous objects of every size and description were also found including statues, amulets, rings, necklaces, and the like. We await with interest fuller reports.



MODERN MASTERPIECES OF CLASSICAL ARCHITECTURE.

VI. THE WALHALLA, THE GERMAN TEMPLE OF FAME.

The Walhalla, built by King Louis I of Bavaria and consecrated to the illustrious dead of all Germany, is situated about seven miles east of Regensburg on the heights above the Danube. From the foot of the hill two hundred and fifty steps lead up to the terrace like substructure. This beautiful and imposing temple, modelled in close imitation of the Parthenon, was designed by Leo von Klenze and was completed in 1842. It is built of bright gray marble and is surrounded by fifty-two Doric columns. Around the walls of the interior is a marble frieze portraying Germany's primitive history, underneath which on pedestals are one hundred and sixty-three busts of illustrious Germans. The names of sixty-four others of whom no likenesses are extant appear in brilliant letters on the walls.



VENUS STATUE IN THE ROYAL ONTARIO MUSEUM.

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CURRENT NOTES AND NEWS

The Venus Statue in the Royal Ontario Museum

Worthy of a place in text books on Greek Sculpture along with other draped statues of Aphrodite is "Venus, the Mother" in the Royal Ontario Museum of Archaeology in Toronto, which was secured in Greek lands for the Museum several years ago by the Curator, Prof. Charles T. Currelly of the University of Toronto. As shown in the illustration, the goddess stands majestically on the right leg, the left a little advanced. The right arm is missing. On her left arm she fondly carried an infant, whose hand rests gently on her left breast. Unfortunately the figure of the child is lost, only the left hand surviving.

The statue immediately suggests the marble copy in Munich of the well known group at Athens by the sculptor Cephisodotus which represented the goddess of Peace, Irene, with the infant Plutus on her arm. The two statues are similar not only in the design, but also in the solid proportions of the figures and the broad treatment

of the drapery, characteristic of early fourth century sculpture. Cephisodotus was an older contemporary of the famous Praxiteles and his Irene doubtless influenced the latter in his creation of the Hermes with the infant Dionysus. It is possible that the draped Aphrodite of Cos by Praxiteles, less esteemed in antiquity than his nude Aphrodite of Cnidus, may have represented her as a mother goddess and determined the type preserved in the Toronto statue. On the east frieze of the Parthenon we have the little lad Eros leaning against the knees of his mother, Aphrodite, who points out to him the approaching Panathenaic Procession. The treatment of the head of the goddess with its mild, gentle, almost dreamy air, as well as the style and technique of the figure, distinctly indicates the relationship of the Toronto statue, whether original or copy, to the characteristic fourth century Greek sculptures we have mentioned.

General Meeting of the Archaeological Institute of America

The Seventeenth General Meeting of the Archaeological Institute of America will be held in conjunction with the American Philological Association at Princeton, New Jersey, December 28-30. A joint session with the Society of Biblical Literature and Exegesis will be held in Columbia University, New York, Tuesday afternoon, December 28; and a joint session with the International Congress of Americanists will be held in Washington, D. C., Friday, December 31. The Annual Meeting of the

Council of the Institute, and meetings of the Managing Committees of the American School in Jerusalem and the School of American Archaeology will occur during this period.

Members desiring to present papers at any of the sessions will kindly communicate with the General Secretary, The Octagon, Washington, D. C., before the end of October in order that the preliminary programme of the various sessions may be issued before the first of December.

Special Meeting of the Institute at the Panama-Pacific Exposition

A special meeting of the Archaeological Institute of America was held in San Francisco, August 2-5, 1915, in conjunction with the American Association for the Advancement of Science. Sessions were held also at the University of California and Stanford University and an adjourned meeting took place in San Diego, August 11-12, under the auspices of the San Diego Society of the Archaeological Institute. Delegates were also hospitably entertained at Los Angeles by officers of the Los Angeles Society of the Institute and special exercises were held at the Southwest Museum. Tuesday, August 3, was Archaeological Institute Day at the Panama-Pacific Exposition in San Francisco, and President Shipley was presented with a bronze medal in honor of the occasion. Among the papers read at the various sessions the following are of

interest to readers of ART AND ARCHAEOLOGY and will probably appear in future numbers:

The Architecture of the Panama-Pacific Exposition (illustrated), by Eugen Neuhaus, University of California; Spanish Colonial Architecture at the Panama-California Exposition (illustrated), by Carleton M. Winslow, Architect, San Diego; Aspects of Neolithic Culture of the Santa Barbara Channel Islands, California (illustrated), by Hector Alliot, Southwest Museum, Los Angeles; Roman Portrait Sculpture, by F. W. Shipley, Washington University; the Relation of Religion to Art in Antiquity and the Middle Ages, by Osvald Sirén, University of Stockholm, Sweden; Ghiberti's Gate of Paradise in Florence (illustrated), by George Bryce, Winnipeg, Canada; and Archaeology of the Panama-California Exposition (illustrated), by Edgar L. Hewett, Director of Exhibits.

The College Art Association of America

William M. Hekking, Secretary-Treasurer of the College Art Association, has been elected to a professorship in the University of Illinois. Communications pertaining to the Association may be addressed: Prof. W. M. Hekking, University of Illinois, Urbana-Champaign, Ill. Prof. F. B. Tarbell of the University of Chicago has been appointed to represent the College Art Association on the editorial board of ART AND ARCHAEOLOGY.

The College Art Association at its session in Buffalo, May 2-3, 1915, authorized its Committee on Resolutions to issue the following statement:

The members of the College Art Association desire to place on record another protest against the wanton destruction of important monuments of

art which has marked the progress of the present war in Europe. They feel that by this destruction a very precious part of our inheritance from the past has been lost, and they urge upon the government of the United States the necessity of using every means which may, with due regard to the principles of neutrality, be employed to prevent further injury to monuments which can never be replaced.

Although it will be impossible to restore to the service of mankind those objects of beauty that have been already destroyed, and although protest will do little during the war to prevent the further destruction of such objects, we hope that when the time comes for efforts to be made in the interest of a lasting world peace, the preservation of works of art will be one of the prominent purposes of those into whose hands the negotiations are committed.

BOOK CRITIQUES

SELECT ITALIAN MEDALS OF THE RENAISSANCE. By G. F. Hill. Pp. 15, plates 50. Oxford University Press. 1915.

This portfolio, printed by order of the trustees of the British Museum, is a collection of unbound plates, reproducing some hundred and fifty medals of the Italian Renaissance in the Museum. The only text is a fifteen page list of the plates, in the form of a table of contents, containing a necessarily brief but comprehensive description of each medal reproduced. The medals are judiciously selected, the author considering not only the importance of the artist, but the excellence, rarity, and historical interest of the medal as well. Quite properly the greatest space is devoted to medals of the fifteenth century, though the sixteenth is by no means neglected. Pisanello is given the first place and is represented by twelve examples, among them the famous John Palaeologous and three representations of Leonello d'Este. The work of Pasti, too, is well shown, as well as that of the once highly prized Sperandio of Mantua. Though the north Italian schools occupy the most prominent position, the Florentine and papal medals are fairly numerous and excellently chosen.

The collotype reproductions, made from casts, are praiseworthy. In most cases both obverse and reverse are shown, though occasionally, when one side is uninteresting or unilluminating, it is omitted. One regrets somewhat the brevity of the text, and one might like to add to the number of medals reproduced, but from the point of view of the compiler's ideal, as indicated by the title, one could hardly demand a better pro-

duction. It makes a welcome addition to a bibliography all too meagre.

G. H. E.

GOTHIC ARCHITECTURE IN SPAIN. By George Edmund Street, F.S.A., edited by Georgiana Goddard King. Two vols., 16 mo., pp. xix, 356, vi and 352. London and Toronto, Dent. New York, E. P. Dutton & Co.

Street's famous classic of half a century ago has long been out of print; and your reviewer, in years of watchfulness, has never yet seen a second-hand book catalogue which did not set a high price upon it. It is not merely an enthusiastic and yet discriminating account of the great Spanish churches, and many minor ones; it is an entertaining guidebook, under the direct inspiration of Richard Ford. Miss King, professor of the History of Art at Bryn Mawr, has done a real service in reprinting Street in these two handy volumes. She has worked accurately—misprints are rare—has amplified the index and has added valuable notes, based upon her own travels and observations and upon the researches of Lampérez and others. Her preface is especially successful in pointing out Street's place in art criticism. Let us hope that in some future edition she will add a description of some of the interesting churches in cities like Seville which were not visited by Street. Then this will become an exhaustive, as it is already a fascinating, vade-mecum for the traveler. Not the least of its charms is the reproduction of all Street's original drawings.

Yale University.

CHARLES UPSON CLARK.

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